

MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS
HELD IN WASHINGTON, D. C., NOVEMBER 8, 1940

The third meeting of the Commission of Fine Arts during the fiscal year 1941 was held in its office in the Interior Department Building on Friday, November 8, 1940. The following members were present:

Mr. Clarke, Chairman,
Mr. Savage,
Mr. Lamb,
Mr. Manship,
Mr. Bruce,
Dr. Cret,
Mr. Holabird,
also H. P. Caemmerer,

Secretary and Administrative Officer.

The meeting was called to order at 9:30 a. m.

1. APPROVAL OF MINUTES OF PRECEDING MEETING: The Minutes of the Meeting held September 10, 1940, were approved.

2. AIRPLANE TRAVEL FOR MEMBERS OF THE COMMISSION: A notice of exception from the Comptroller General was received in which \$7.30 was disallowed, the difference between airplane and railroad fare from New York to Washington and return. Mr. Clarke said: "I would like some advice from the Commission in regard to this matter. Paul Manship came down here to attend a meeting on March 14, 1939, in connection with the Jefferson Statue and the only way he could get here was to fly down and put it on his expense account. The Comptroller General disallowed part of the expense and wanted him to pay for it. I have flown down and back regularly. I raised the question some time ago on my own account and it has been allowed and the Comptroller said I could fly at any time and any other member if I approved the voucher. Now this question has been raised and the Comptroller advises that only the President of the United States can change the regulation."

The Commission agreed to send a letter to the President, requesting that the Travel Regulations be changed to permit airplane travel by the members of the Fine Arts Commission. (Exhibit A)

3. SHIPSTEAD-LUCE ACT SUBMISSIONS:

a. Design for Apartment Building at 532 Twentieth Street, N. W.; (Application No. 868): Dr. Cret and Mr. Holabird had no criticisms to make of prints of the design that had been sent to them. Mr. Lamb had the following criticism to make:

I have looked over the submission for the apartment house at 532--20th Street, N. W.

While in general the design is passable, I would suggest that the main facade be simplified by combining the double piers into single ones as I have suggested on the blue print of the front elevation. Also, the design would be improved if the projections above the parapet were removed.

I rather like the clean design of the apartment recently erected at 20th and F Streets, of which you sent me the photograph, and I think that these suggestions will bring the submitted design more in harmony with it.

Dr. Cret and Mr. Holabird agreed with Mr. Lamb that it would improve the design of the building to incorporate these suggestions and it was the conclusion of the Commission that this should be done. The Inspector of Buildings and the architect were informed accordingly.

b. Designs for Apartment Buildings at Summit Place and near Calvert Street Bridge: Mr. Clarke reported that Mr. Shapiro of the Shapiro Construction Company had submitted sketches for these two apartment buildings and that he had requested that they be sent to Mr. Lamb for criticism.

Mr. Lamb reported that he received the sketches while on a vacation in North Carolina and considered them to be very unsatisfactory and reported this by a telegram to the secretary, as follows:

Design of both apartments disapproved. Do not believe conference worth while as designs very bad. Suggest to Shapiro get competent architect to submit entirely new design.

Dr. Cret and Mr. Holabird agreed that the sketches were unsatisfactory and the Commission sent a letter to Mr. Shapiro accordingly. (Exhibit B)

(Mr. Shapiro being very desirous to proceed with the apartment at Summit Place, decided to erect a building similar to the apartment at 20th and F Streets, N. W., the design for which had been approved by the Commission. He submitted a sketch of the building, which was sent to Mr. Lamb, who reported that the sketch suggested a building in the right direction but that Mr. Shapiro would have to submit working drawings before they could be approved by the Commission. Mr. Shapiro was informed accordingly. (Exhibit B-1))

c. Residence, 2623 O Street (Application No. 374): The Commission inspected a design submitted by the Inspector of Buildings for a residence at 2623 O Street, N. W. It called for a building colonial in character and was approved.

d. Residence at 1805 Quincy Street, N. W.; (Application No. 375): The Inspector of Buildings submitted a design for a building at 1805 Quincy Street, N. W. The design indicated a colonial style of residence and was approved.

e. Diner at 21st Street and Virginia Avenue: Under date of November 4, 1940, the following letter was received from Mr. John Henry Lambert submitting prints of a dining car that he wished to build at 21st Street and Virginia Avenue, N. W., to serve as a restaurant:

Gentlemen:

This will confirm the writer's recent conversation with Mr. Caemmerer regarding proposal to lease a corner plot at 21st Street and Virginia Avenue, and to place thereon a Modern Diner with seating capacity of about 40, the size of the Diner being

approximately 12 x 38, the balance of the plot to be shrubbed and landscaped - thereby improving the present appearance of this corner. The existing two story brick structure to be demolished, the Diner requiring only basement of brick or concrete on which to make the installation and sanitary connections.

As suggested by you I am enclosing three prints of the proposed improvement, one exterior and two interior layout and equipment-- the most modern Diner in the vicinity of Washington, and a needed improvement on the site selected.

I am also enclosing hand sketch of the corner location referred to, concerning which I would appreciate receiving your approval for a permit to proceed with the improvement as indicated. The improvement as contemplated will cost approximately \$12,000.

Very truly yours,

(Signed) JOHN HENRY LAMBERT,

Attorney and agent.

It was noted that the location, of which the Secretary had photographs, was opposite the new War Department Building. These showed that at the present time there is an old dilapidated building on the site. The Commission considered the matter and decided a dining car would be an inappropriate type of structure near the new War Department Building. The suggestion was therefore disapproved and Mr. Lambert was informed accordingly. (Exhibit C)

f. Apartment Building near the Q Street Bridge: Mr. Matthew Lopley, architect, submitted a design for an additional apartment building to be built near the Q Street Bridge to the east of the apartment building at 2501 Q Street, that had been approved by the Commission some months ago. Mr. Lamb inspected the design and noted that it was similar in character to the design heretofore approved and the Commission therefore approved this one.

4. NAVY DEPARTMENT BUILDING EXTENSION: By Act of Congress approved October 9, 1940, Congress authorized erection of an additional wing to the Navy Department Building, as follows:

Navy Department Building, Washington, District of Columbia :
For the construction of an additional wing on the Navy Department Building and an additional story on wing Number 1 thereof, under the provisions of the Public Buildings Act approved May 25, 1926, as amended, including administrative expenses in connection therewith, \$590,000: Provided, That the contract or contracts for such project may be entered into without advertising.

Mr. Clarke said that Mr. Louis Simon, Supervising Architect, had conferred with him concerning the matter. It is a national defense project that required immediate action. Mr. Clarke said that instead of adding a wing to the end near 17th Street he had suggested placing an addition between the Navy and Munitions Buildings or between the Second and third wings, but that both schemes had been disapproved after conference with the Assistant Secretary of the Navy, Lewis Compton, as being impracticable due to certain office arrangements. Mr. Clarke said further that he conferred with Mr. F. A. Delano about this addition and it was agreed that while the additional wing would have to be built it should be so placed as to allow only a 20-foot court between the first and second wings instead of a 40-foot court as at present and to allow a fringe of trees along 17th Street to hide the building.

5. POLICE MEMORIAL FOUNTAIN: Mr. Nathan C. Wyeth, Municipal Architect, in company with Mr. John J. Earley, sculptor, submitted a revised design in color of the Police Memorial Fountain to be erected on the north side of the Municipal Center Building along Indiana Avenue. Mr. Wyeth pointed out details of the design, the decorations being largely mosaic work.

The Commission advised taking out an octagonal motif and moving it to form a border at the edge of the base or platform. Instead of the numerous small decorations in that motif Mr. Clarke suggested one good sized shield. Mr. Wyeth remarked that these shields or decorations seemed appropriate inasmuch as more than one policeman has lost his life, but Mr. Clarke noted that there would be

no name in the shield. He felt the decorations were out of character and so small as to be undesirable.

The Commission agreed to these criticisms and subject to them the design was approved.

6. SCULPTURE FOR SOCIAL SECURITY BUILDING: Mr. Bruce submitted photographs of models for sculpture in the Social Security Building under date of September 25, 1940. These were referred to Mr. Manship for report. Mr. Manship said in the meeting: "I received these photographs of the two groups and I went to see the models in the sculptor's studio. I know certain works of his that I liked very well. I do not like at all the idea of having to pass judgment on these works after they were put up before a jury of sculptors as it was out of 660 that they picked these two models; they ought to be pretty good; they ought to be the best. I think they have admirable qualities of design; they have a very pleasant relationship of shape. If you think of them as abstractions of form they are very interesting. I would like to give the sculptor full credit, but beyond that, when you look at them in detail, unless they are completely changed, they will be ridiculous from the average person's point of view, who can't accept the distortions of the human figure executed at heroic scale. I think they are interesting in pattern. They seem to me the kind of thing you might be very amused by in small scale but unless completely changed at full size they would be quite impossible. I do know that Cronbach has done some creditable work. I do not know whether they should be approved or disapproved but I myself do not think they are as good as they ought to be."

There was some question about the members of the jury. Mr. Bruce said the jury consisted of three sculptors: Ralph Stackpole, McVeigh, and Chaim Gross. Mr. Bruce said that Chaim Gross has done some interesting things; Stackpole did

the relief in the auditorium downstairs, the one representing Powell coming down the Colorado. Mr. Manship did not know what McVeigh had done. Mr. Bruce said that he had done one or two things for his office. It was agreed that Mr. Clarke should read the report by Mr. Manship, which was as follows:

October 16th, 1940.

Dear Gil,

I have seen the sketch models by Robert Cronbach of groups for the Social Security Building, and have thought much about them.

In the consideration of sculpture involving a new art philosophy, I am naturally sympathetic. I realise that progress does not always follow tradition, but I am convinced that any new form must show seriousness of intention and integrity of technique and handicraft. The models under discussion read well in silhouette and design, and have rhythmic sculptural relationship in the form of the figures, details and accessories when considered abstractly, but I seriously question that these qualities will suffice in the execution of the groups at heroic size, and doubt the wisdom of commissioning the sculptor to try to carry them out.

In the composition of the man descending, or about to ascend, a stair, the figure is grotesque in its proportion, and, unless changed completely, could only seem ridiculous to any beholder to whom conformity to natural proportions seems important. Man - whom it pretends to characterise - is debased by such interpretation. The treatment of the sculptural form is unconvincing, and, while the emotional impulse, together with other interesting qualities which the artist has expressed in his sketch model, may be commendable, enduring art must have other elements absent from this piece.

The foregoing general criticisms apply as well to the companion group of "Mother and Baby". The arbitrary use of angles on the woman's arm and body is neither sculpturally beautiful nor characteristic of female form. The lump which vaguely describes the baby is too inadequate to deserve comment. It is not within the province of the Commission of Fine Arts to approve perpetuation in bronze of psychopathic experiments which may be appropriate to the laboratory or studio, and the element of caricature which may be amusing at statuette size is not necessarily appropriate or welcome at heroic size.

I believe that the opinion of the Fine Arts Commission as a whole should be considered in taking action regarding approval or rejection of these pieces.

Eugene Savage and I have talked considerably about these works, and I have tried to incorporate his ideas as well as my own in this report, a copy of which I have sent to him.

I am returning all the papers and photographs you sent me in your letter of September 28th.

Mr. Clarke said he had submitted this as customary to Mr. Manship, who sent the above quoted report, but he felt Mr. Manship and Mr. Savage should discuss the sketches here together. Then Mr. Clarke read a letter from Dr. Cret in which he gave Mr. Manship's report full concurrence. He added: "Mr. Klauder did a fine job with this building; it is classic in feeling." It was noted that these groups go inside in the niches in the auditorium.

Mr. Holabird said: "I did not turn in a report on these. When I saw the models, they were, I believe, a large mouthful to swallow. But I did what we do in our own office when sculpture is concerned--ask the advice of two sculptor friends of mine, and I think pretty good and pretty tolerant. They agreed in what Mr. Manship had said that in the statuette form they are amusing but whether they would be good when brought to scale with distortion of the legs is doubtful. I do not know Cronbach at all and I do not know his personality. However, I am in favor of the system of awarding sculpture. I think it is right. It depends upon the jury who is the best one. I am in favor of the way of doing it. This man was selected after open competition by a jury. I feel he ought to be encouraged by an opinion from the Commission of Fine Arts and see if with Mr. Bruce's suggestion he would agree that in going up to scale a necessary modification could be made." Mr. Clarke said: "I do not think there is any disposition among us to disagree with the system and I think we are all thoroughly in accord. I think it is splendid and has encouraged a lot of new artists. A man like Cronbach should be able to come up to scale to the point where an eight-foot figure would be good."

Mr. Manship said: "We are here to protect the Government from wasting its money and to give our honest judgment about works that are submitted to us. I

think there are excellent qualities in the particular work under consideration. I was very much intrigued by it but you know there is a curious thing happening in the minds of young artists who in their enthusiasm to get away from classical or academic forms, eliminate the qualities of nature and their work often becomes a caricature. I think these models might go well in a museum of modern art and people might be amused to talk about them, but do we want to encourage this for an office building in Washington?"

Mr. Holabird suggested: "Let him make another try at these and leave out the distortion." Mr. Clarke asked Mr. Bruce: "Would it be a reasonable request to write to you, summing up the discussion and say that the Commission disapproves these models but would like to have Mr. Cronbach make some new studies that would be more appropriate in the setting; let him make a new study for the thing, using the same composition, take the grotesqueness out of the figures and submit new studies for your criticism and for ours? He has got to study it anyway in going up in scale. He might do twice the size of these. He certainly came from a perfectly good school."

Mr. Manship said that Cronbach had worked in his studio for about four or five months. Mr. Savage asked what the next scale would be and Mr. Bruce replied that the normal procedure would be to make them half size.

Mr. Bruce said: "I would like, with permission of the Chairman, to clarify my position on the mural designs or sculpture models which are submitted to the Commission of Fine Arts by the Section of Fine Arts for comment and advice. In trying to carry out the instructions contained in the Order under which the Section of Fine Arts was set up, we have developed a system of anonymous competitions. Our practice is to appoint juries made up of painters, or sculptors unattached to the Section and held in high repute by their fellow artists. We ask these

juries, on the basis of their experience and knowledge, to judge the intrinsic quality of the painting, or the sculpture, and its relationship to the architecture.

"Our objective has been, by means of selecting different juries for each project, to secure a cross-section of the best contemporary professional opinion. Our general policy is to accept the decisions of our juries without argument on our part and in view of this position I would much prefer not to vote on designs submitted by the Section of Fine Arts to the Commission of Fine Arts.

"I do want to assure you, however, that all comment and advice received from the Commission of Fine Arts is given most careful and thorough consideration by us and by the artists whose designs or models have been selected by our juries and we shall always be glad to resubmit to the Commission of Fine Arts more developed designs for additional comment."

Mr. Clarke said: "In the case of these things for Washington, we would be glad to meet immediately after the jury and it would be best to withhold publicity until you can say that we go along with the jury." Mr. Bruce asked how it would be if the sculptor member of the Commission of Fine Arts met with the jury. Mr. Manship did not favor this scheme. Mr. Bruce said: "I do feel that this man having won in a competition, is entitled to a job."

There was a criticism that the broad shape of the model with the stairway does not fit in the long niche as well as the other. Mr. Bruce said that they have asked the sculptor to turn it around, just as if seen in a mirror. He said that he would have a model of the niche for submission with the scale model.

Mr. Manship said: "I want to ask Mr. Bruce a question. He has said something about effect on American art, but isn't it really the composition of the

juries which affects and influences American art? If you had had a jury like that which accepted the works for the War Department you would have gotten an entirely different result from the 600 submissions, but if you get a jury that believes only in abstractions, it is going to pick out something which is foreign to the taste of the average person. In this way you affect American art by encouraging or discouraging artistic tendencies." Mr. Clarke said: "Here we are in Washington and whether we like it or not we have had during the last fifty years works of art that we can't throw out; now new things come along and we see here particularly that changes have to be more gradual than they would be in some other place." Mr. Manship asked if the Social Security Board likes these Cronbach groups. Mr. Bruce replied that they liked the idea and the idea of a mother protecting the child and of the man on a stairway indicating progress. They don't like the way he is represented; they want him reversed. The next scale model will be probably 30 inches high."

It was finally agreed that since these models are being revised the Commission would withhold judgment until the revised models are submitted.
(Exhibit D)

7. PAINTINGS FOR THE SOCIAL SECURITY BUILDING: Mr. Bruce submitted photographs of paintings for the Social Security Building by Ben Shahn of Hightstown, New Jersey, with letter, as follows:

October 28, 1940.

Dear Mr. Clarke:

Submitted herewith for the comment and advice of the Commission of Fine Arts are photographs of four mural designs submitted in the competition by Ben Shahn for four murals to be located in the main Corridor at the entrance to the Auditorium of the Social Security Building, Washington, D. C. These designs in the scale of two inches equals one foot were chosen by a jury consisting of the following painters:

Marguerite Zorach of New York City
Edward Biberman of Los Angeles, California
Kindred McLeary of Pittsburgh, Pennsylvania
Franklin C. Watkins of Philadelphia, Pennsylvania

Attached are the comments of the jury on the designs selected by them for this scheme.

The mural panel on the West wall broken by the three entrance doors will be 63' 5" long by 8' 9" high. On the East wall opposite this space will be three panels, two side panels each 15' 4" wide by 8' 9" high and a central panel 23' 7" wide by 8' 9" high.

The location of the mural spaces is indicated in the enclosed blue print.

Very truly yours,
(Signed) Edward Bruce,
Chief of the Section of Fine Arts

Also Mr. Bruce placed before the Commission the original sketches in color, which were referred to Mr. Savage for report. The Commission discussed these sketches and gave particular attention to the scale.

Mr. Bruce said the original plan for the Social Security Building provided no space for art and he had a difficult time in making arrangements for these. It was recalled that the Consulting Architect, Mr. Klauder, died a year ago and that consequently this matter had been neglected.

Blue prints of the corridor showing the location of these proposed paintings indicated that the ceiling is comparatively low and for that reason Mr. Savage said the figures should be less than life size. Mr. Manship remarked: "You know in the Baroque period they went into very large scale. I always remember how depressing and overpowering I thought some of those corridors in the Italian buildings were in which they followed that heroic scale. It is undesirable to have figures of life size unless you can get away from them and see them in the proper setting. If this were a frieze it would be fine. As

it is the biggest figure should be under life size where the ceilings are not very high."

Mr. Bruce appreciated these suggestions. Comments were made concerning the subject matter of the paintings. Mr. Bruce said that all this is preliminary as Mr. Shahn wants to confer with the Social Security Board concerning the appearance of some of the representations. The competence of the painter was not questioned.

Mr. Bruce was asked about the material to be used and replied that he believed the artist will execute them in tempera. Mr. Manship said that if the wall sweats the painting will be ruined. Mr. Bruce said that the Section of Fine Arts is investigating the subject of suitability of materials for paintings in Government buildings.

In the afternoon the Commission visited the Social Security Building and inspected the locations proposed for the paintings in the corridor flanking the Independence Avenue side of the building. Also the location of proposed sculpture in the auditorium was noted. Mr. Savage called attention to an unfortunate condition which would affect the appearance of the painting, namely, the verde antique marble on one side of the corridor and light marble on the other. It was agreed that this would have to be taken into consideration by the artist in the final execution of the paintings.

Mr. Savage submitted a report, as follows:

The studies for paintings to be placed in the entrance of the Social Security Building are preliminary submissions, subject, we are informed, to conferences on subject matter and subsequent restudies. At present the paintings are vital to the place and purpose and refreshingly unacademic, with an adequate technique productive of good pattern.

The scale of the larger figures is too big. As they are, they will dwarf the interior and unscale the walls. My feeling as to this has been confirmed after an inspection of the location for these paintings; in fact, the largest figure should be under life size.

As the designs are to be considerably restudied, it should be said that in the end the study from the standpoint of pattern should be carried

and other conditions. The first condition is that the person must be a citizen of the United States.

The second condition is that the person must be a resident of the United States for a certain period of time. The third condition is that the person must be a member of the armed forces of the United States. The fourth condition is that the person must be a member of the naval forces of the United States. The fifth condition is that the person must be a member of the marine forces of the United States. The sixth condition is that the person must be a member of the coast guard forces of the United States. The seventh condition is that the person must be a member of the air force of the United States. The eighth condition is that the person must be a member of the space force of the United States. The ninth condition is that the person must be a member of the cyber force of the United States. The tenth condition is that the person must be a member of the information force of the United States.

The eleventh condition is that the person must be a member of the intelligence force of the United States. The twelfth condition is that the person must be a member of the diplomatic force of the United States. The thirteenth condition is that the person must be a member of the consular force of the United States. The fourteenth condition is that the person must be a member of the embassy force of the United States. The fifteenth condition is that the person must be a member of the consulate force of the United States. The sixteenth condition is that the person must be a member of the visa force of the United States. The seventeenth condition is that the person must be a member of the passport force of the United States. The eighteenth condition is that the person must be a member of the immigration force of the United States. The nineteenth condition is that the person must be a member of the customs force of the United States. The twentieth condition is that the person must be a member of the border force of the United States.

The twenty-first condition is that the person must be a member of the coast guard force of the United States. The twenty-second condition is that the person must be a member of the air force of the United States. The twenty-third condition is that the person must be a member of the space force of the United States. The twenty-fourth condition is that the person must be a member of the cyber force of the United States. The twenty-fifth condition is that the person must be a member of the information force of the United States. The twenty-sixth condition is that the person must be a member of the intelligence force of the United States. The twenty-seventh condition is that the person must be a member of the diplomatic force of the United States. The twenty-eighth condition is that the person must be a member of the consular force of the United States. The twenty-ninth condition is that the person must be a member of the embassy force of the United States. The thirtieth condition is that the person must be a member of the consulate force of the United States.

considerably further to realize the opportunities the painter has opened up.

It should be noted by the artist that on the east wall of the corridor his paintings will be bordered by light stone, whereas on the west wall the marble is verde antique. Therefore to continue in the murals the dark general value of the verde antique through the hallway beyond the point where the verde antique ends would throw the light marble partitions into outstanding disharmony or disassociation. The murals should be in value harmony with the lighter marble.

The Commission agreed to the report and it was sent to Mr. Bruce. (Exhibit E)

8. PAN AMERICAN ANNEX: The Commission considered Plan "T", received from Mr. Nolen with copy of a letter sent by Mr. F. A. Delano in behalf of the National Capital Park and Planning Commission to Dr. Rowe in support of that plan.

Plan "T" suggested a location for the Annex on the east side of a plaza in front of the new Interior Building, gained by closing Virginia Avenue (as had been indicated in a plan offered by Mr. Clarke some months ago).

The Commission believed the plan disregarded the requirements for traffic in the area, and expressed doubt concerning the feasibility of recommending this solution to Congress. Both Dr. Cret and Dr. Rowe favored Scheme "M", and while the Commission could see certain advantages in retaining 18th and 19th Streets, they felt, nevertheless, that Scheme "M" provided the most suitable location for the Annex in the circumstances.

The Commission gave particular consideration to Scheme "M", one originally proposed by the National Capital Park and Planning Commission, and adopted it at a meeting of the Commission of Fine Arts on May 17, 1940. This scheme also had the approval of Dr. Cret, Architect for the Pan American Union.

This scheme proposed the closing of 18th and 19th Streets between Constitution Avenue and C Street. The Annex would then be located in a manner so that the end of the building centered on 18th Street. Virginia Avenue would be closed between 18th and 19th Streets, but traffic would be routed via new one-

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way roadways to be built parallel to 18th and 19th Streets, but located closer together on the axis of the new Interior Department Building, in a manner to form a wide panel in front of this new building. Mr. Clarke suggested that this panel might be widened more than shown on the plan.

The Commission advocated the incorporation of these suggestions in a letter from the Chairman to Chairman Delano of the Planning Commission. (Exhibit F)

9. PLANTING PLAN FOR AREA AROUND THE JEFFERSON MEMORIAL: Mr. Gillen presented a planting plan made by Olmsted Brothers for the area around the Jefferson Memorial. He said that his office was most anxious to proceed with planting Japanese Cherry trees even though the plan provided for many kinds of trees and shrubbery. It was noted that eight pages giving lists of different kinds of plants were recommended on the plan.

The members of the Commission criticized the plan in general. Mr. Clarke felt that the planting should be in the same character as that around the Lincoln Memorial. He also felt that if the planting were limited to trees around the memorial, it would be even better. Mr. Holabird asked if the planting proposed had been approved by the architect. Mr. Gillen did not know and Mr. Clarke asked him if he would write Mr. Eggers concerning the matter. No action was taken. Mr. Clarke agreed to talk to Mr. Eggers.

10. CENTRAL HEATING PLANT: Mr. Louis Simon submitted a design for a new heating plant to be erected at 29th and K Streets, N. W., in Georgetown, not far from the Rock Creek Parkway. The erection of the building had been authorized by a recent Act of Congress (Public 812, approved October 9, 1940) as follows:

Site and building, west central heating plant, Washington, District of Columbia: For acquisition of site and construction of a central heating plant on a suitable site to be selected in the northwest section of the city of Washington, District of Columbia, within or outside of the

area prescribed by the Act of May 25, 1926, as amended, authorizing the acquisition of certain lands within the District of Columbia, including facilities for fuel deliveries and storage, tunnel and steam lines and additional steam lines in existing tunnels, \$1,500,000, within a total limit of cost of \$3,900,000: Provided, That the contract or contracts for such project may be entered into without advertising.

Mr. Dewey Foster, the architect of the building, said that he had designed it with the idea of making it as simple as possible and proposed to use brick for the building. The Commission called his attention to a gray glazed brick that resembles granite. The building will measure 210 by 110 feet and will be 90 feet high. After inspection of the design by the architect members of the Commission, it was approved and Mr. Simon was informed accordingly. (Exhibit G)

11. DESIGN FOR "NAVY ARMORY": Under date of October 29, 1940, the following letter was received from Rear Admiral Ben Moreell, Chief of the Bureau of Yards and Docks, submitting blue prints of a design for a proposed Reserve Receiving Barracks ("Navy Armory") to be built in the Navy Yard:

Memorandum to Mr. H. P. Caemmerer,
Commission of Fine Arts,
Washington, D. C.

In reply to your inquiry, there is forwarded herewith for your information a folder of ten unfinished blueprints showing the proposed Reserve Receiving Barracks to be constructed as a W. P. A. project in the Navy Yard, Washington, D. C. The building is being designed by the Navy Yard staff.

(Signed) B. Moreell.

The Commandant of the Navy Yard also had submitted a perspective of the building. These were inspected by the architect members of the Commission, who thought the design very ordinary but made no objection to the erection of the building. Admiral Moreell was informed accordingly. (Exhibit H)

12. STATUARY FOR THE ARLINGTON MEMORIAL BRIDGE AND ROCK CREEK PARKWAY:

A memorandum was received from the National Park Service, as follows, regarding the statuary for the Arlington Memorial Bridge:

November 7, 1940

MEMORANDUM for Mr. Gilmore D. Clark,
Chairman,
Commission of Fine Arts.

Reference is made to your letter of September 11, regarding the Equestrian Groups for the Arlington Memorial Bridge and Parkway Approach.

As you recall, Mr. Fraser signified his approval of casting his Groups in metal at the meeting of the Commission on September 10. Mr. Friedlander also is willing to have his Groups cast in metal, but neither sculptor deems the use of an alloy using nickel as satisfactory, both preferring bronze. Extruded bronze containing 80 per cent copper, 3 per cent tin, 16 per cent zinc and 1 per cent lead, has been suggested by several foundries and is favored by Mr. Fraser, while Mr. Friedlander favors a regular bronze. The regular bronzes run from 81 to 91 per cent copper, 5 to 8 per cent tin and 3 to 8 per cent zinc with possibly 2 per cent of lead in some of the compositions. Several samples of the regular and extruded bronzes have been placed in the Commission Room for your inspection.

It is estimated that the cost of casting in bronze and setting will be \$82,000, while an additional \$40,000 will be needed for the mechanical enlarging of the half size models to full size. In addition a sufficient amount will be needed for sculptural services to render the Groups amenable to meet the character, artistic and practical requirements essential for bronze. It is believed that after this figure has been established there will remain sufficient funds for all purposes.

For negotiation purposes, it is requested that your Commission suggest an amount which in your judgment is reasonable for sculptural services. Your opinion also is requested as to whether it would be ethical for this Service to employ other sculptors for these services in case the original authors do not agree with the amount suggested as being sufficient for their services. The time required for enlarging and casting is estimated to be from three to four years.

(Signed) A. E. Demaray,
Associate Director.

Mr. Gillen, Acting Superintendent of National Capital Parks, said that \$15,000 to \$20,000 is needed for administrative work because the completion of the statuary will extend over four years. The administrative costs cover supervision of the work, construction, supervision of the contracts, payments to the sculptor, drawing up contracts for the bronze, enlarging, etc. There is \$82,000

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for the four bronzes. Mr. Manship said that in the last three months he had found that bronze had gone up considerably in price. Mr. Clarke inquired as to the price of enlarging and Mr. Gillen informed him the cost would be \$10,000 apiece. The sculptors have been paid for their artistic work up to this point-- they have received \$65,000 apiece for producing the half size models.

Mr. Gillen said that Mr. Fraser would like to take the contract for the entire job at \$82,500, whereas Friedlander has asked for \$65,000 for just the enlarging. Mr. Clarke said that we all want to get these statuary groups but Mr. Friedlander's price for enlarging is very high.

Mr. Clarke suggested that if Mr. Fraser is willing to agree to this scheme, it is only fair that Friedlander do the same thing. Otherwise Mr. Gillen should go ahead and let some one else do the enlarging and hold the \$14,000 and pay him for inspection on a per diem basis. In their own interests the sculptors should be willing to come down and superintend the work. Mr. Manship felt that there are competent persons who could do the work but it would not be as well done as if the sculptors did it themselves. Mr. Bruce said that the sculptors are not going to lose money on these things.

Mr. Clarke said: "I am sure we are not going to get any further appropriations and unless the sculptors sacrifice a little in their own interest to complete the groups, they never will be completed."

Samples of bronze submitted by Mr. Gillen were inspected. There was a question about color of the bronze, that is, if one sculptor desired a slightly different color whether that would matter. Mr. Manship said that the matter of color of bronze could be left to the sculptor. The Commission agreed to this and urged that the National Park Service expedite the project of completing the four equestrians just as soon as possible. A letter was sent to the Director of the National Park Service accordingly. (Exhibit I)

13. LANDSCAPE PLAN FOR ENTRANCE TO THE DISTRICT OF COLUMBIA AT 16th STREET:

Mr. Donald Kline, landscape architect of the National Park Service, submitted a landscape plan which the Garden Club of America wishes carried out at this entrance to the District of Columbia. He felt that the plan is fundamentally wrong and that it is a very expensive thing to do. Mr. Clarke said it would be out of scale in the middle of that street. Furthermore, there are Georgian houses in the locality and the design should be more simple in character. Mr. Clarke also objected to the use of a discarded fountain from the Federal Reserve Board Building, one reason being that he did not think you can take an architect's design that has been discarded. Mr. Kline said that they are suggesting keeping the fountain basin very flat, letting only the water be vertical.

Mr. Clarke asked why the design was unsymmetrical and was informed by Mr. Kline that the cutting across of the District line causes this. Mr. Clarke asked why he should put any water in it at all and suggested the use of grass and trees alone. Mr. Kline felt that that was the best conception. Mr. Clarke said that a fountain attracts children out in the street and that he did not believe fussy little fountains should be put out where traffic has to pass; Sixteenth Street is much too important to have that sort of thing here, and further the plan is totally inadequate and in the future something bigger has got to be done. No action was taken by the Commission.

The secretary called attention to an Act of Congress naming this location the North Portal; it is as follows:

JOINT RESOLUTION

To provide for the naming of Montgomery Blair Portal

Resolved by the Senate and House of Representatives of the United States of America in Congress assembled, That the portion of

THE JOURNAL OF THE AMERICAN MEDICAL ASSOCIATION
PUBLISHED WEEKLY
CHICAGO, ILL., U.S.A.

Subscription prices: Five dollars per annum in advance. Single copies, fifteen cents. Payment in advance. All communications should be addressed to the Editor, The Journal of the American Medical Association, 535 North Dearborn Street, Chicago, Ill. 60610. Second-class postage paid at Chicago, Ill., and at additional mailing offices. Postmaster: Send address changes in advance. Accepted for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917. Authorized Second-Class Mail Matter. Postage paid at Chicago, Ill., and at additional mailing offices. Postmaster: Send address changes in advance. Copyright, 1958, by American Medical Association. All rights reserved. Printed at the Chicago Press, Chicago, Ill. 60610.

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Index: The Role of the Physician in the Community

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Sixteenth Street and the adjacent park reservation lying within the District of Columbia at the intersection of Sixteenth Street, North Portal Drive, Eastern Avenue, and the District line, shall be known as Montgomery Blair Portal, in commemoration of the public service of the late Montgomery Blair, Postmaster General in the Cabinet of President Lincoln.

Approved, April 14, 1932.

47 Stat., page 81.

14. DESIGN FOR PUMPING STATION IN ROCK CREEK PARK: Mr. Gillen submitted a design for a new pumping station in Rock Creek Park, to be placed on a hillside not far from the Massachusetts Avenue Bridge. The new station was necessitated by road changes in the parkway in connection with the bridge project. Mr. Clarke suggested keeping the planting away from the windows. Overhead doors were not possible, due to the location. The Commission approved the design. (Exhibit J)

15. DESIGN FOR NEW BICYCLE CONCESSION BUILDING: Mr. Gillen submitted a design for a building to be remodeled for use as a bicycle concession at the entrance to East Potomac Park adjacent to the reservation at the head of the Washington Channel. Mr. Gillen said it was desired to break up the great mass of the building because it is pretty large, though they want enough room for storage of equipment and for dressing rooms. The building is of stucco, pebble dash finish, with a red tile roof. This building takes the place of the structure erected in 1912 along the Tidal Basin. The Commission approved the design. (Exhibit K)

16. HOWARD HUGHES MEDAL: Under date of November 2, 1940, the Acting Director of the Mint, Mr. Leland Howard, submitted a model for the Howard Hughes medal, with letter as follows:

November 2, 1940.

Dear Mr. Clarke:

I am forwarding to you, by messenger, the models of the medal to be presented to Howard Hughes in recognition of his achievements in advancing the science of aviation, together with three photographs of the models. The sculptor is Mr. J. Lins.

The models are submitted to your Commission with a request for an opinion as to the artistic merits of the design.

Very truly yours,
(Signed) Leland Howard,
Acting Director of the Mint.

The models were inspected by Mr. Manship, who considered them to be commonplace and inadequate. Mr. Clarke said that he knew Mr. Hughes personally and this is not a true likeness of him. The models were thereupon disapproved and Mr. Leland Howard was informed accordingly. (Exhibit L)

17. INSPECTION OF WORKS OF ART AT THE FREER GALLERY: In the afternoon the Commission inspected several art works at the Freer Gallery of Art, which the Curator, Mr. Lodge, proposed for addition to the gallery, as follows:

- 1 Bronze mirror, Chinese, late Chou dynasty,
4th century B. C.
- 1 Bronze animal, Chinese, late Chou dynasty,
500-300 B. C.)
- 1 Bronze axe-head inlaid with turquoise, Chinese,
early Chou dynasty or earlier, 12th century B. C.
- 1 Pottery incense burner, Chinese, Sung dynasty,
12th century.
- 1 Pottery cup, Chinese, T'zuchou.
- 1 Lustre plate, Persian, Raiy. Dated in correspondence with 1210 A. D.
- 1 Enameled glass bottle, Arabic, 14th century.
- 1 Large canteen brass inlaid with silver, Syrian
(?) middle 13th century.

The Commission inspected the objects and approved them for purchase.

(Exhibit M)

18. EAGLES FOR THE SOCIAL SECURITY BUILDING: In connection with the inspection of the Social Security Building, Mr. Louis Simon, called attention to

two large eagles by Heinz Warneke that were to be placed on the parapet flanking the entrance to the Social Security Building from Independence Avenue on the east and west sides. These eagles are to be 16'8" high by 7'8" wide. Mr. Simon said each one weighs 31 tons. Also he said that they had been hoisted into position with a view to carving them but were thought to be too large and Mr. Simon said he therefore had them removed.

The members of the Commission inspected the location proposed for the eagles and felt that due to the great height of these eagles from the ground it might be undesirable to reduce the scale. However, it was suggested to Mr. Simon that he have photographic enlargements of these eagles in place for inspection by the Commission of Fine Arts at the next meeting.

It was pointed out that the Section of Fine Arts had submitted photographs of the model and that these had been inspected by Mr. Manship, who considered them satisfactory on the basis of that submission and they were approved.

19. NATIONAL GALLERY OF ART: The Chairman read the following letter from Hon. Donald D. Shepard, Trustee, inviting the Commission of Fine Arts to inspect the new National Gallery of Art:

November 4, 1940.

Dear Major Clarke:

The Trustees of the A. W. Mellon Educational and Charitable Trust asked me to advise you that it is expected that the building for the National Gallery of Art will be completed sometime before December 1st. The Trustees wondered if the members of the Commission would care to view the building at the time of their December meeting, and also come to lunch at the Metropolitan Club, either before or after the visit to the building.

While the building is now nearing completion, it is still filled with painters, scaffolding, etc., and for this reason it would be more

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satisfactory for the Commission to see it when in order after December 1st, rather than at the present moment.

Sincerely yours,
(Signed) D. D. Shepard,
Trustee

The Commission expressed their appreciation of the invitation in a letter to Mr. Shepard. (Exhibit N)

The Commission adjourned at 4:00 p. m.

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C O P Y

November 6, 1940.

Dear Mr. President:

On March 14, 1939, Mr. Paul Manship, sculptor member of the Commission of Fine Arts, was called to Washington in behalf of the Commission to advise the Thomas Jefferson Memorial Commission in matters relating to that memorial. Mr. Manship complied with the request and came from New York City to Washington by airplane instead of by railroad. This involved a difference of \$7.80 between the airplane and railroad fare and the General Accounting Office claimed repayment of that amount due to the fact that under the standardized Government travel regulations Mr. Manship should have come by railroad. The fact that Mr. Manship was required to take an airplane to Washington to keep the appointment was reported to the Comptroller General by letter of August 24, as follows:

"It appears necessary to bring to your personal attention the enclosed copy of a Notice of Exception, dated August 8th, concerning Bureau Voucher No. 158, under which the sum of \$7.80 paid by Paul Manship, Commissioner, is withheld for credit, due to the fact that Mr. Manship made a round trip from New York City to Washington by airplane instead of by railroad, on March 14, 1939.

"Mr. Manship came to Washington for the consideration of the question of sculpture for the Thomas Jefferson Memorial, as explained in the attached copy of my letter of April 29th. There was insufficient time to give notice in writing to Mr. Manship to make the trip by airplane, but he did receive instructions from me by telephone. It was important that Mr. Manship attend the meeting, and while the saving of life may not have been involved, it was an emergency involving the saving of property--a saving to the Government of money far more than the price of the trip here in question, since the Government received expert advice from one of the leading sculptors of the country on an art project in which the Government is at this time vitally concerned, namely, the Thomas Jefferson Memorial.

"The quotation from Section 8 of the Travel Regulations omits an important part of that section since as stated "salary and subsistence savings" are also to be taken into consideration. The members of the Commission of Fine Arts serve without salary and are reimbursed only for their travel

expenses, whereas the Government receives expert advice for their services. Surely an official of the Government who gives valuable services without salary ought not to be required to lose valuable time traveling on trains, when airplane service is available, and in my opinion the Travel Regulations ought to be amended to make allowance for this.

"In the circumstances, I respectfully request that the amount of \$7.80 involved in this case be allowed. Also I would recommend that Section 8 of the Travel Regulations be amended so that better recognition will be given by the Government to airplane service than is permitted under its present provisions."

In reply to that letter the Commission of Fine Arts have received the following letter from the General Accounting Office:

October 25, 1940.

Sir:

"Referring to your letter of August 24, 1940, relative to the withholding of credit by this office in the amount of \$7.80 on voucher 1532025, April 1939 accounts of G. F. Allen, chief disbursing officer, Division of Disbursement, Treasury Department, in favor of Paul Manship, commissioner, representing the excess cost of travel from New York to Washington, D. C., and return, March 14, 1939, by airplane over what it would have cost had the travel been by rail, you are advised that in view of the additional information furnished the matter will not be further questioned and that credit will be allowed for the amount involved in a later settlement of the chief disbursing officer's accounts.

"In respect to your recommendation that Section 8 of the Standardized Government Travel Regulations be amended, you are advised that any amendment to the said Regulations is for the consideration of the President."

Respectfully,
(Signed) J. G. Nevitt,
Assistant Chief, Audit Division.

In view of your interest in the promotion of airplane service in the United States, we hope you will concur in the suggestion that Section 8 of the Government Travel Regulations (copy of which is inclosed) be amended so that officials of the Government may be per-

mitted to travel by airplane when they find it necessary to do so in order to keep official appointments. It would seem that Sub-section c which makes allowance for airplane service "in emergencies where necessary for saving life or property" does not do full justice to officials in the discharge of their duties.

For the Commission of Fine Arts:

Respectfully yours,
(Signed) Gilmore D. Clarke,
Chairman.

The President,
The White House.

The Commission of the European Communities (CEC) has been established by the Council of Ministers of the European Community. The CEC is responsible for the implementation of the common policies of the Community and for the management of the Community's financial resources. It is also responsible for the implementation of the Community's external relations policy.

The Commission is composed of members appointed by the Council of Ministers.

President: Jacques Delors
President: Jacques Delors
President: Jacques Delors

President: Jacques Delors
President: Jacques Delors

C O P Y

November 8, 1940.

Dear Mr. Shapiro:

The designs which you submitted for the two apartment buildings adjacent to the Zoological Park received the attention of the Commission of Fine Arts at their meeting today. The Commission consider the designs to be unsatisfactory and inappropriate for apartment structures adjacent to the park. The Commission recommend that you employ a competent architect and submit entirely new designs.

For the Commission of Fine Arts:

Very truly yours,

(Signed) Gilmore D. Clarke,

Chairman.

Mr. J. B. Shapiro,
Shapiro, Inc.,
1341 Connecticut Avenue,
Washington, D. C.

EXHIBIT B

C O P Y

November 15, 1940.

Dear Mr. Shapiro:

With reference to the revised sketches which you submitted for the apartment building facing Summit Place and Adams Mill Road, I have been requested by the Chairman to inform you that Mr. William F. Lamb, architect and member of the Commission of Fine Arts, reports in behalf of the Commission, as follows:

"These sketches are in the right direction and Mr. Shapiro can proceed with working drawings. Approval, however, can not be given on the basis of these rough sketches. The working drawings together with samples or other indication of exterior materials must be submitted in order to be acted on finally by the Commission."

For the Commission of Fine Arts:

Sincerely yours,

H. P. Caemmerer,

Secretary.

Mr. J. B. Shapiro,
Shapiro, Inc.,
1341 Connecticut Avenue,
Washington, D. C.

EXHIBIT B-1

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C O P Y

November 14, 1940.

Dear Sir:

The Commission of Fine Arts at their meeting on November 8, 1940, considered your request to be permitted to erect a "modern diner" at 21st Street and Virginia Avenue.

The Commission noted the location for the diner is directly opposite the new War Department Building, a monumental structure. The Commission decided it would be inappropriate to allow the erection of a dining car in proximity to such a building, and the request was therefore disapproved.

The prints you submitted are herewith returned.

For the Commission of Fine Arts:

Very truly yours,

(Signed) Gilmore D. Clarke,

Chairman.

Mr. John Henry Lambert,
Attorney and Agent,
1418 M Street, N. W.,
Washington, D. C.

EXHIBIT C

1. Introduction

2. Methodology

The study was conducted in a laboratory setting. The participants were recruited from a local university. The experiment was designed to investigate the effects of [illegible] on [illegible]. The participants were divided into two groups: a control group and an experimental group. The control group received a placebo, while the experimental group received the [illegible]. The participants were then subjected to a series of [illegible] tests. The results of the tests were analyzed using statistical methods. The findings of the study suggest that [illegible] has a significant effect on [illegible].

3. Results and Discussion

The results of the study show that the experimental group performed significantly better than the control group. This suggests that the [illegible] treatment was effective in improving [illegible]. The discussion of the results highlights the importance of [illegible] in the context of [illegible].

4. Conclusion

The study concludes that [illegible] treatment is a promising approach for improving [illegible]. Further research is needed to confirm these findings and to explore the underlying mechanisms of the treatment's effectiveness.

References
[illegible]
[illegible]
[illegible]

C O P Y

November 12, 1940.

Dear Mr. Bruce:

The Commission of Fine Arts at their meeting on November 8, 1940, had before them the photographs of the proposed sculpture by Robert Cronbach for the auditorium of the Social Security Building. It was noted that Mr. Manship had previously inspected the models before submitting the attached report on this matter to the Commission. The Commission took note of your statement that the Jury of Award was not entirely satisfied with the sketch models submitted by Mr. Cronbach and that he had been requested to make revisions.

The Commission of Fine Arts withhold comment pending submission of new larger scale models by Mr. Cronbach for this sculpture.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Gilmore D. Clarke,

Chairman.

Hon. Edward Bruce, Chief,
Section of Fine Arts,
Public Buildings Administration,
Federal Works Agency,
Washington, D. C.

EXHIBIT D

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C O P Y

November 14, 1940.

Dear Mr. Bruce:

The Commission of Fine Arts, at their meeting on November 8, 1940, considered the designs you submitted for four mural paintings by Ben Shahn, to be located in the main corridor at the entrance to the auditorium of the Social Security Building. The designs were brought to the attention of Mr. Savage, painter member of the Commission, who reports as follows:

The studies for paintings to be placed in the entrance of the Social Security Building are preliminary submissions, subject, we are informed, to conferences on subject matter and subsequent restudies. At present the paintings are vital to the place and purpose and refreshingly unacademic, with an adequate technique productive of good pattern.

The scale of the larger figures is too big. As they are, they will dwarf the interior and unscale the walls. My feeling as to this has been confirmed after an inspection of the location for these paintings; in fact, the largest figure should be under life size.

As the designs are to be considerably restudied, it should be said that in the end the study from the standpoint of pattern should be carried considerably further to realize the opportunities the painter has opened up.

It should be noted by the artist that on the east wall of the corridor his paintings will be bordered by light stone, whereas on the west wall the marble is verde antique. Therefore to continue in the murals the dark general value of the verde antique through the hallway beyond the point where the verde antique ends would throw the light marble partitions into outstanding disharmony or disassociation. The murals should be in value harmony with the lighter marble.

The Commission of Fine Arts concur in the criticisms as above stated and will be pleased to give the designs further attention after they are revised by the artist.

For the Commission of Fine Arts:

Sincerely yours,
(Signed) Gilmore D. Clarke,
Chairman.

Hon. Edward Bruce, Chief,
Section of Fine Arts,
Federal Works Agency,
Washington, D. C.

EXHIBIT E

100

The first part of the report is devoted to a general survey of the situation in the country. It is found that the country is in a state of general depression, and that the people are suffering from want and distress. The cause of this is attributed to the war, and the consequent destruction of property and the loss of life.

The second part of the report is devoted to a description of the various districts of the country. It is found that the districts are all in a state of general depression, and that the people are suffering from want and distress. The cause of this is attributed to the war, and the consequent destruction of property and the loss of life.

The third part of the report is devoted to a description of the various districts of the country. It is found that the districts are all in a state of general depression, and that the people are suffering from want and distress. The cause of this is attributed to the war, and the consequent destruction of property and the loss of life.

The fourth part of the report is devoted to a description of the various districts of the country. It is found that the districts are all in a state of general depression, and that the people are suffering from want and distress. The cause of this is attributed to the war, and the consequent destruction of property and the loss of life.

The fifth part of the report is devoted to a description of the various districts of the country. It is found that the districts are all in a state of general depression, and that the people are suffering from want and distress. The cause of this is attributed to the war, and the consequent destruction of property and the loss of life.

The sixth part of the report is devoted to a description of the various districts of the country. It is found that the districts are all in a state of general depression, and that the people are suffering from want and distress. The cause of this is attributed to the war, and the consequent destruction of property and the loss of life.

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C O P Y

November 14, 1940

Hon. Frederick A. Delano, Chairman
National Capital Park and Planning Commission
South Interior Building
Washington, D. C.

Re: Pan American Annex

Dear Mr. Delano:

At the meeting of the Commission of Fine Arts in Washington last Friday, I presented Scheme "T", a plan showing the most recent ideas of the Planning Commission with respect to the treatment of the square south of the new Interior Building, between 18th and 19th Streets.

The Commission still feels that Scheme "M", originally recommended by the Planning Commission, and later endorsed by the Commission of Fine Arts, is the most satisfactory design which has so far received serious consideration by both Commissions. The Commission realizes that Scheme "M" means closing Virginia Avenue and 18th and 19th Streets, substituting for these last named two new streets, separated by a mall on the axis of the center line of the new Interior Building. This mall might, to advantage, be widened, as indicated by pencil marks which I have made on the attached photostat of Scheme "M".

I have set forth the ideas of the Commission, as I interpret them, in the attached minutes on this subject.

Sincerely yours,

Gilmore D. Clarke

Chairman, The Commission of Fine Arts

GDC:FJ

Enclosure

CC: Dr. Rowe

EXHIBIT F

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C O P Y

November 12, 1940.

Dear Mr. Simon:

The Commission of Fine Arts at their meeting on November 8, 1940, approved the design that you submitted for the Central Heating Plant that has been authorized by Congress. The Commission understand that it will be built at 29th and K Streets, N. W.

For the Commission of Fine Arts:

Very truly yours,

(Signed) Gilmore D. Clarke,

Chairman.

Hon. Louis A. Simon,
Supervising Architect,
Public Buildings Administration,
Federal Works Agency,
Washington, D. C.

EXHIBIT G

1880

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The first of the year was a very successful one for the school. The pupils were very attentive and the teachers were very kind. The school was very well managed and the pupils were very happy. The school was very well managed and the pupils were very happy.

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The first of the year was a very successful one for the school. The pupils were very attentive and the teachers were very kind. The school was very well managed and the pupils were very happy. The school was very well managed and the pupils were very happy.

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C O P Y

November 12, 1940.

Dear Admiral Moreell:

The Commission of Fine Arts at their meeting on November 8, 1940, considered the drawings you submitted for the proposed Reserve Receiving Barracks to be built in the Navy Yard. The Commission have no comment to make concerning the design and make no objection to the erection of the building.

For the Commission of Fine Arts:

Very truly yours,

(Signed) Gilmore D. Clarke,

Chairman.

Rear Admiral Ben Moreell,
Chief, Bureau of Yards and Docks,
Navy Department,
Washington, D. C.

EXHIBIT H

C O P Y

November 12, 1940

Dear Mr. Drury:

The Commission of Fine Arts at its meeting on November 8, 1940, discussed with Mr. Gillen, Acting Superintendent of National Capital Parks, of your office, the proposed equestrian statuary for the entrance to the Arlington Memorial Bridge by Leo Friedlander and those for the entrance to the Rock Creek Parkway by James E. Fraser. Mr. Gillen pointed out that tentative bids heretofore received to execute the statuary in stone exceed the amount of money available for these four equestrian groups and the use of bronze has therefore been recommended.

The Commission of Fine Arts approves the casting of these four groups in bronze. It is understood that \$170,000 is available for this and that this amount is sufficient for completing the groups in bronze. The question of the character of the bronze is one which the Commission would be willing to leave to the sculptors and to your office.

Mr. Gillen pointed out that there is a particular question pending as to the amount the sculptors should receive for their work. It is understood that there will be available the sum of \$10,000 to \$14,000 approximately for each sculptor to be paid to him for general supervision. The Commission considers this amount ample compensation. If the sculptors do not agree to the proposed plan, the Commission suggests that your office make the best arrangement possible for completing this work.

The sculptor member of the Commission, Mr. Paul Manship, has called attention to the fact that the services of bronze workers is in great demand due to the fact that they are being employed by airplane companies and that therefore it is most urgent that contracts be made to execute these four equestrians in bronze before prices become exorbitant. The Commission of Fine Arts is most anxious to see this work completed at the earliest date possible and therefore hope that every effort will be put forth to complete the contracts without delay.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Gilmore D. Clarke,

Chairman.

Hon. Martin P. Drury,
Director,
National Park Service,
Interior Department,
Washington, D. C.

EXHIBIT I

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C O P Y

November 12, 1940.

Dear Mr. Gillen:

The Commission of Fine Arts at their meeting on November 2, 1940, approved the design which you submitted in behalf of the National Park Service for the new pumping station to be erected in the Rock Creek Parkway not far from the new Massachusetts Avenue Bridge.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Gilmore D. Clarke,

Chairman.

Mr. F. F. Gillen,
Acting Superintendent,
National Capital Parks,
National Park Service,
Interior Department,
Washington, D. C.

EXHIBIT J

C O P Y

November 12, 1940

Dear Mr. Gillen:

The Commission of Fine Arts at their meeting on November 8, 1940, approved the design for the new bicycle and concession building you submitted for erection at the head of the Washington Channel.

For the Commission of Fine Arts:

Sincerely yours,

(Signed) Gilmore D. Clarke,

Chairman.

Mr. F. F. Gillen,
Acting Superintendent,
National Capital Parks,
National Park Service,
Interior Department,
Washington, D. C.

EXHIBIT K

C O P Y

November 12, 1940.

Dear Mr. Howard:

The Commission of Fine Arts at their meeting on November 8, 1940, considered the models which you submitted for the Howard Hughes Medal. The Commission considered the models to be commonplace and inadequate and disapprove them. They are herewith returned.

For the Commission of Fine Arts:

Very truly yours,

(Signed) Gilmore D. Clarke,

Chairman.

Mr. Leland Howard,
Acting Director of the Mint,
Treasury Department,
Washington, D. C.

EXHIBIT L

Dear Sir,

I have the pleasure to inform you that the
order for the purchase of the goods has been
received and the same are now being
prepared for shipment. The goods will be
shipped by sea and will reach your
destination in about 10 days.

Yours faithfully,

J. B. Smith

Manager, J. B. Smith & Co.

London

cc. Mr. J. B. Smith
cc. Mr. J. B. Smith
cc. Mr. J. B. Smith
cc. Mr. J. B. Smith

C O P Y

The Regents of the Smithsonian Institution, The Commission of Fine Arts, and Miss Katharine N. Rhoades, as provided in Paragraph 4 of the Codicil to the Will of the late Charles L. Freer, have examined the following objects:

- 1 Bronze mirror, Chinese, late Chou dynasty, 4th century B. C.
- 1 Bronze animal, Chinese, late Chou dynasty (500-300 B. C.)
- 1 Bronze axe-head inlaid with turquoise, Chinese, early Chou dynasty or earlier, 12th century B. C.
- 1 Pottery incense burner, Chinese, Sung dynasty, 12th century.
- 1 Pottery cup, Chinese, T'zu-chou.
- 1 Lustre plate, Persian, Raiy. Dated in correspondence with 1210 A. D.
- 1 Enameled glass bottle, Arabic, 14th century.
- 1 Large canteen, brass inlaid with silver, Syrian (?) middle 13th century,

which have been recommended for purchase for the Freer Gallery of Art by Mr. John E. Lodge, Director, and hereby approve the purchase.

November 8th, 1940.

For the Regents of the Smithsonian
Institution

For the Commission of Fine Arts

EXHIBIT M

Katharine N. Rhoades

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C O P Y

November 8, 1940.

Dear Mr. Shepard:

Thank you very kindly for your letter of November 4th, advising me that the National Gallery of Art will be completed sometime before December 1st. The Commission of Fine Arts will be delighted to inspect the building and to accept your kind invitation for luncheon either before or after their visit.

Won't you let me know of the time either in December or January when it would be most convenient to have us? I think we can arrange our meeting to coincide with your wishes.

Sincerely yours,

(Signed) Gilmore D. Clarke,

Chairman.

Hon. Donald D. Shepard, Trustee,
National Gallery of Art,
716 Jackson Place,
Washington, D. C.

EXHIBIT N

